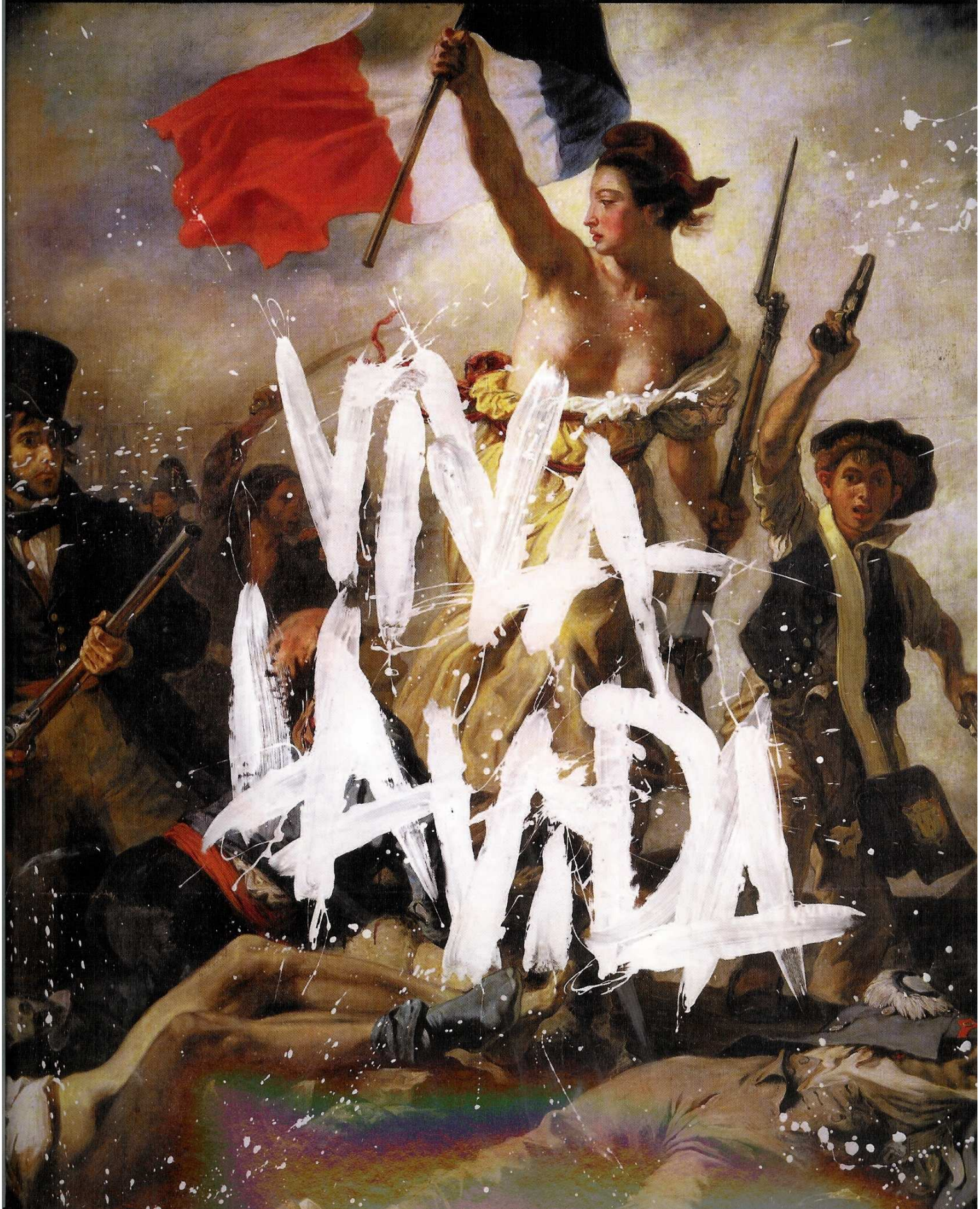


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COLDPLAY •• VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS

Music arranged by Derek Jones and Jack Long.
Music processed by Paul Ewers Music Design.
Edited by Fiona Bolton.

Cover painting by Eugène Delacroix.
Original CD design by Tappin Gofton.
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LIFE IN TECHNICOLOR

WORDS & MUSIC BY

GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND, WILL CHAMPION & JON HOPKINS

$\text{♩} = 64$

N.C.

Fade in

E F#m7 A B

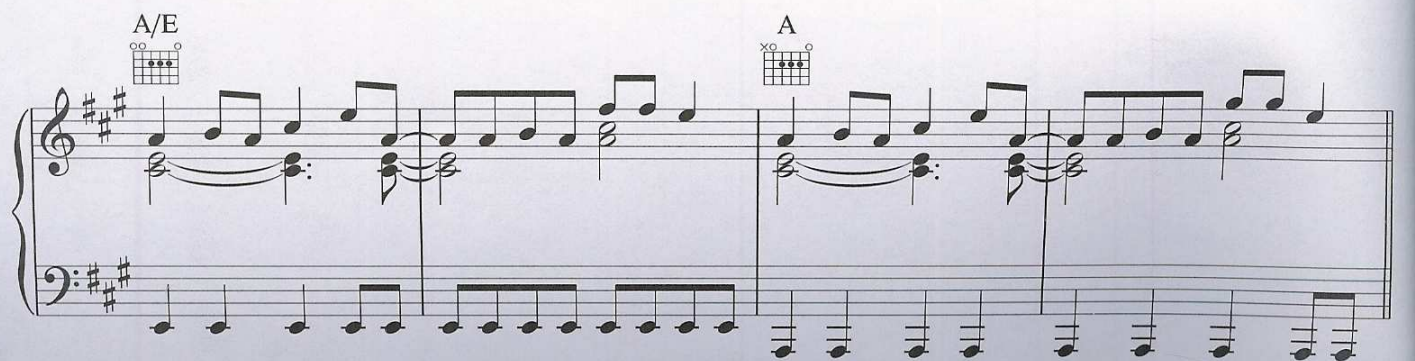
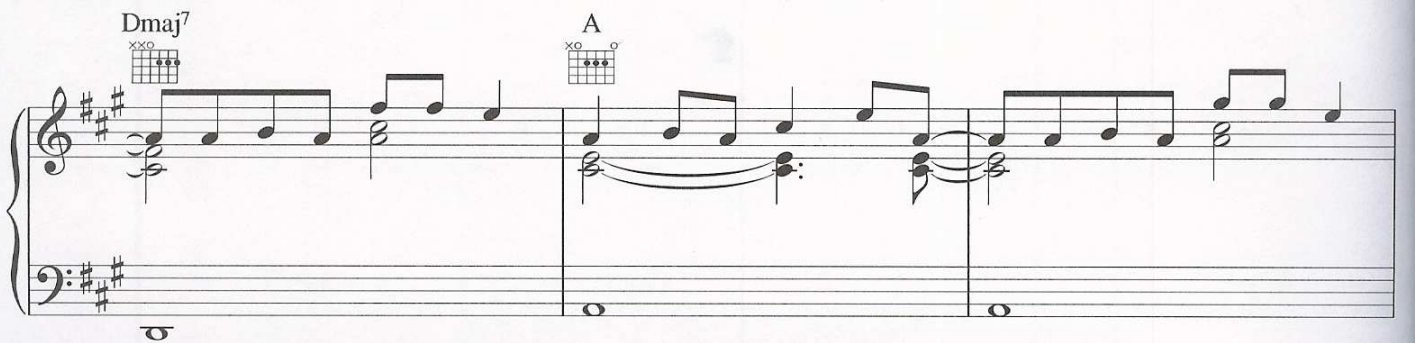
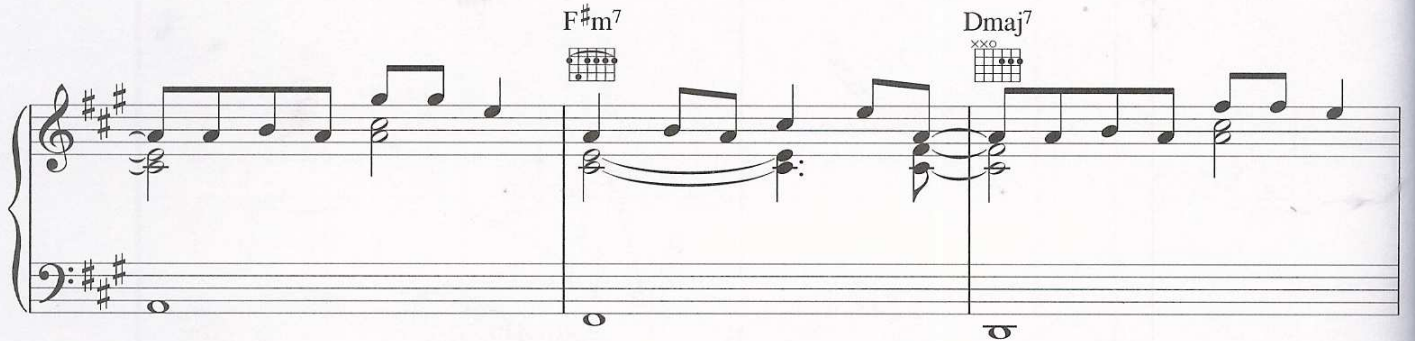
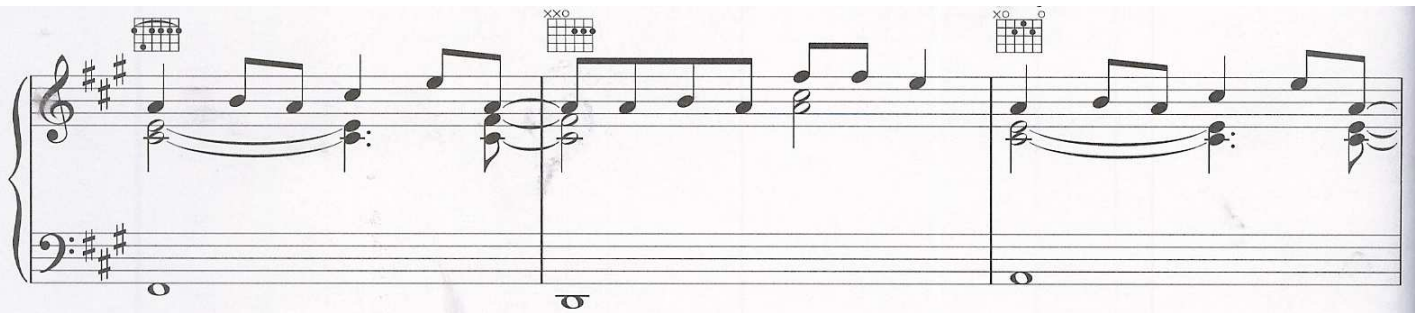
1, 2. 3.

E C#m7 F#m7 A B Amaj7add13

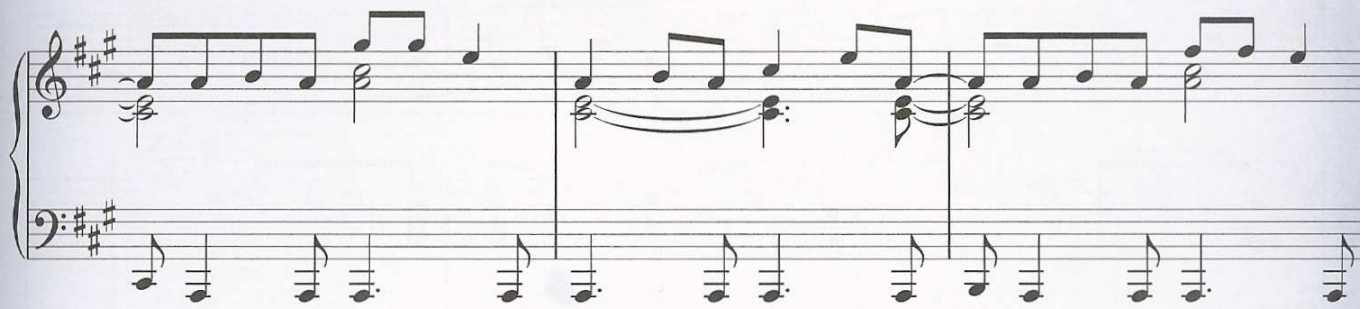
$\text{♩} = 128$

Amaj7add13

The musical score is written for piano in G major (one sharp). It begins with a tempo of 64 beats per minute (indicated by a quarter note). The first system is in 3/4 time and includes a 'Fade in' instruction. Above the staff, guitar chord diagrams are provided for E, F#m7, A, and B. The second system is in 3/4 time and features a first ending marked '1, 2.' and a second ending marked '3.'. Above the staff, guitar chord diagrams are provided for E, C#m7, F#m7, A, B, and Amaj7add13. The third system is in 4/4 time and starts with a tempo change to 128 beats per minute (indicated by a quarter note). It features a guitar chord diagram for Amaj7add13. The fourth system is also in 4/4 time and continues the melodic and harmonic progression.



A



F#m7



Dmaj7

A



Esus4

A



The first system of music features a piano accompaniment. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is two sharps (F# and C#).

F#m

D



Oh,

oh.

The second system of music continues the piano accompaniment. The right hand features a melodic line with some rests, and the left hand maintains a consistent eighth-note bass line.

A/C#

F#m

D



The third system of music continues the piano accompaniment. The right hand plays a melodic line with some rests, and the left hand maintains a consistent eighth-note bass line.

A

A/G#

F#m7

Esus4



The fourth system of music continues the piano accompaniment. The right hand plays a melodic line with some rests, and the left hand maintains a consistent eighth-note bass line.

A



The fifth system of music concludes the piano accompaniment. The right hand plays a melodic line with some rests, and the left hand maintains a consistent eighth-note bass line.

CEMETERIES OF LONDON

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

Original key E♭ minor

♩. = 76

Em⁷



Em



Em⁷



1. At night they would go walk - ing till the break - ing of the day,

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

Em



Em⁷



the morn - ing is for sleep - ing. Through the

The second system of musical notation. It continues the vocal and piano lines from the first system. The lyrics are written below the vocal line.

Em



Em⁷



dark streets they go search - ing to see God in their own way, — save the

The third system of musical notation. It continues the vocal and piano lines. The lyrics are written below the vocal line.

night time for your weep - ing, your

weep - ing. Sing - ing, la la la la la la la lay.

Em⁷ D/E

And the night o - ver Lon - don lay.

Em Cadd9/E Bm⁹ 7fr

2. So we rode down to the riv - er where Vic -
3. God is in the hous - es and

Em⁶ Em G





- tor - i - an ghosts pray, — and for their curs - es — to be bro - ken.
 God is in my head — and all the cem - e - t'ries of Lon - don.





We go un - der - neath the arch - es — where the
 I see God come — in my gar - den — but I





witch - es are and they say, — “There are ghost towns — in the o - cean,
 don't know what he — said, — for my heart, it — was - n't o - pen,




the o - cean.” } Sing - ing,
 not o - pen. }

la la la la la la la lay. And t

Cadd9/G Bm⁹ Em⁶ Em To Coda

night o - ver Lon - don lay.

Em Gadd#4 Bm⁹ Em Gadd#4

Bmadd9 1. 2. N.C. D.S. al C

⊕ Coda Em

D/E

Sing - ing, la la la la la la la lay.

Em

Cadd9/E

Bm⁹

7fr

There's no light o - ver Lon - don to - day.

Em

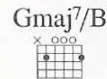
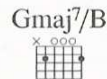
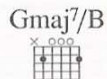
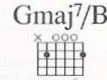
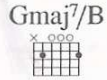
♩ = 76

N.C.

LOST!

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 88



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2. Just be - cause I'm hurt - ing, does - n't mean I'm hurt, _____
 3. You might be a big fish in a lit - tle pond; _____
 % Instrumental








does - n't mean I did - n't get _____ what I de - served; _____ no bet - ter and no
 does - n't mean you've won, _____ 'cause a - long may come _____ a big - ger

To Coda 





worse. _____ I just got lost. _____
 one. _____ And you'll be lost. _____





Ev - 'ry riv - er that I tried to cross, _____
 Ev - 'ry riv - er that you tried to cross, _____

ev - 'ry door I ev - er tried was locked. Oh, _____ and I'm _____
 ev - 'ry gun you ev - er held went off. Oh, _____ and I'm _____

C **G** **D**

just wait - ing till the shine wears off. _____
 just wait - ing till the fir - ing's stopped.

Oh, _____ and I'm _____ just

G **D** **C**

wait - ing till the shine wears off. _____

D.S. al Coda

♢ Coda

Bm⁷ C G

Oh, _____ and I'm _____ just wait-ing till the shine wears off...

2° Instrumental

D C

Oh, _____ and I'm _____ just

G D G/D D

wait - ing till the shine wears off. _____

Em⁷ C Gmaj⁷/B D Em⁷ C Gmaj⁷/B

Repeat and fade

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

$\text{♩} = 72$

Fm



E^b6



Those who are dead are not dead, they're just liv - ing in my head.

C⁷



Fm



And since I fell for that spell I am liv - ing there as well.

E^b6



C⁷



D^b



Oh... Time is so short and I'm

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A^b/E^b

C



sure there must be some-thing more.

Fm⁷E^b6

Those who are dead are not dead, they're just liv - ing in my head. Oh..

C⁷Fm⁷

And since I fell for that spell I am liv - ing there as well.

E^b6C⁷D^b

Oh. Time is so short and I'm

sure there must be some-thing more.

Oh.

♩ = 136

F⁵

Fm

Fm



First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth and quarter notes, with a slur over measures 1 and 2. The bass line consists of eighth and quarter notes.

1.

Second system of musical notation, measures 5-8. This system contains the first ending, marked with a '1.' and a repeat sign at the end. The melody and bass line continue from the previous system.

2.

F



Third system of musical notation, measures 9-12. This system contains the second ending, marked with a '2.' and a repeat sign at the end. The melody and bass line continue from the previous system.

Fm



Fourth system of musical notation, measures 13-16. The melody and bass line continue from the previous system, concluding the piece.

IN.C.

A^b

You thought you might be a ghost... You thought you might

D^b

be a ghost... You did - n't get to heav - en but you made it close... You

1. **2.**

did - n't get to heav - en but you made it close... oh, oh.

A^b




D^b




1. 2.

Tempo I

Fm




Oh, oh. Those who are dead are not

Eaug



A^b/E^b



Dm^{7b5}




dead, they're just liv - ing in my head. Oo.

LOVERS IN JAPAN

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 110 Freely

Em⁷ Cmaj⁷ G⁶ Dsus⁴

Em⁷ Cmaj⁷ G⁶ D *poco rit.*

a tempo G

D⁶ Cmaj⁷

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G

G D6

1. Lov - ers, — keep on the road you're on,
 (2.) - night, — may-be we're gon - na run,

Cmaj7

run - ners un - til the race is
 dream - ing of the O - sa - ka

G

run. Sol - diers, —
 sun. Oh. —

you've got to sol - dier on. Oh. Some - Dream -

- times e - ven the right is wrong. }
- ing of when the morn - ing comes. }

They are turn - ing my head out to

see what I'm all a - bout. Keep - ing my head down.

G D Em

to see what it feels like now. I

G/D C Am

have no doubt, one day { we're the

1. D Em7 Cmaj7

gon - na get out. come out. sun will come out.

G D G6

2. To -

2. Em Cadd9 G/B

D Em Cadd9

G/B D D/A Em/B

Chord diagrams for guitar:

- Cadd9:
- G/B:
- D:
- Em/B:
- Cadd9:
- G/B:
- D:
- G:

Sheet music for guitar and piano. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble and bass clefs. The music is divided into four systems, each containing three measures. The guitar part features various chords and melodic lines, while the piano part provides a harmonic accompaniment. The final system concludes with a double bar line and repeat signs.

REIGN OF LOVE

WORDS & MUSIC BY

GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 122

D

A⁷sus⁴

D

G

Gmaj⁷/DAsus⁴

D

 $A^7 \text{sus}^4$

D

C

Gmaj⁷/D

Aadd11

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D A7sus4 D

Bm D/F# G

Gadd#4/A D

Gmaj7 Asus4 To Coda D

D A7sus4 D

1. Reign of love, I
 2. Tacet till *
 3. Reign of love; by the

can't let go; to the sea I of -
church we're wait - ing. Reign of love,

D G Gmaj7/D Aadd11
fer this heav - y load.
my knees go pray - ing.

D A7sus4 D Bm D/F#
Lo - cust wind lift me up.
* Lo - cust will let us stop.
How I wish I'd spo - ken up,

G Gadd#4/A D

I'm just a pris - 'ner in a
How I wish I'd spo - ken up to the
a - way, get car - ried on the

Gmaj7 Asus4 1, 2. D

reign of love...
reign of love...
reign of love...

3. D D.C. al Coda

Coda D

YES

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 85

B^bm/D^b G^bm⁶/D^b

D^b D^b7/F

G^bmaj7 G^bm⁶/A

D^b

First system of musical notation for 'YES'. It features a grand staff with treble and bass clefs. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. Above the staff, there are six guitar chord diagrams with fret numbers: B^bm/D^b, G^bm⁶/D^b (2fr), D^b, D^b7/F (4fr), G^bmaj7 (2fr), G^bm⁶/A, and D^b (4fr). The notation includes a series of chords and single notes in both hands.

♩ = 80

F7

Fm7

Fm6

B^bm⁶/F

Fm

Second system of musical notation for 'YES'. It features a grand staff with treble and bass clefs. The key signature has four flats. The time signature is 4/4. Above the staff, there are five guitar chord diagrams with fret numbers: F7 (3fr), Fm7 (3fr), Fm6 (3fr), B^bm⁶/F, and Fm. The notation includes a series of chords and single notes in both hands.

Cadd4/F

F7

Third system of musical notation for 'YES'. It features a grand staff with treble and bass clefs. The key signature has four flats. The time signature is 4/4. Above the staff, there are two guitar chord diagrams with fret numbers: Cadd4/F and F7 (3fr). The notation includes a series of chords and single notes in both hands.

Fm7

Fm6

B^bm⁶/F

Fm

Cadd4/F

Fourth system of musical notation for 'YES'. It features a grand staff with treble and bass clefs. The key signature has four flats. The time signature is 4/4. Above the staff, there are five guitar chord diagrams with fret numbers: Fm7 (3fr), Fm6 (3fr), B^bm⁶/F, Fm, and Cadd4/F. The notation includes a series of chords and single notes in both hands.

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F7 A^b/B^b B^b7

1. When it start - ed we had high hopes, — now my

B^bm Fm/A^b Cadd4/G

back's on the line, — my back's on the ropes. —

F7 A^b/B^b B^b7 B^bm Fm/A^b

When it start - ed we were all right — but night makes a fool — of us in the

Cadd4/G F7 Fm7 Fm6

day - light. —

2. There we were dy - ing of frus - tra - tion, — say - ing, "Lord, lead me not — in — to temp -
3. So, up they picked me by the big toe, — I was held from the roof - top, then they

- ta - tion." — go. — But it's not eas - y when she
let Diz - zi - ly scream - ing, "Let the

turns you on. — Sin, — stay gone.
win - dows down. — As I crawl to the

F⁵



ground.

tr

tr

tr

F



A^b



If you'd on - ly, — if you

tr

tr

tr

B^b



F⁵



F



F⁷



F^m



F^m(maj⁷)



on - ly say yes, —

wheth - er you will's an - y - bod - y's guess...

F



A^b



B^b



F⁵



God on - ly, God knows, I'm try - ing my best, — } but I'm

2° she won't let me rest, — }

To Coda   

just so tired of this lone - li - ness.

*Fm*⁷  *Fm*⁶  *B^bm*⁶/*F*  *Fm* 

Cadd4/*F*  *F*⁷  *Fm*⁷  *Fm*⁶ 

Hey!

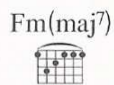
*B^bm*⁶/*F*  *Fm*  *Cadd4*/*F* 

D.S. al Coda

♣ Coda



lone - li - ness. I've be - come so tired of this lone - li - ness.



CHINESE SLEEP CHANT

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

$\text{♩} = 142$

B⁷sus⁴



C[#]7sus⁴



C[#]m⁷



C[#]7sus⁴



C[#]m⁷



B⁷sus⁴



Ah, _____ sleep, _____

I _____ need. _____

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Sleep_____ sat - is - fies. Sleep_____ sat - is - fies.



Ah,_____ sleep,_____ I _____ need.




_____ Sleep_____ sat - is - fies.






Sleep_____ sat - is - fies. Sleep.

Sleep. Sleep.

C#m7 C#7sus4 C#m7

Eadd9 E Eadd9 E

Sleep. Sleep.

C#7sus4 C#m7 C#7sus4 C#m7

Sleep. sat - is - fies. Sleep. sat - is - fies.

To Coda

B⁷sus⁴



Fall_____ a - sleep.____

Fall_____ a - sleep

C[#]7sus⁴



Sleep_____

mys - ti - fies.____

C[#]m⁷



C[#]7sus⁴



C[#]m⁷



B⁷sus⁴



Sleep_____ mys - ti - fies.____

Fall_____ a - sleep.____

Fal

C[#]7sus⁴



_____ a - sleep.____

Sleep_____

sat

- is - fies. Sleep sat - is - fies.

E



C#m7



E/G#



E/B



D.S. al Coda

⌘ Coda

Eadd9



VIVA LA VIDA

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 139

D^b



E^b7



A^b



Fm



D^b



E^b7



A^b



Fm



1. I used to

D^b maj⁷



E^b7



A^b



Fm



rule

the world. —

Seas would rise when I gave the word. — Now in the morn-ing I

sleep a - lone, sweep the streets I used to own.




2. I used to



roll the dice, feel the fear in my en - e - my's eyes...
(3.) wild wind, blew down the doors to let me in.





Lis - tened as the crowd would sing, "Now the
 Shat - tered win - dows and the sound of drums. Peo - ple






old king is dead, long live the king." One min - ute I held the key, next the
 could - n't be - lieve what I'd be - come. Rev - o - lu - tion - ar - ies wait for my





walls were closed on me and I dis - cov - ered that my cas - tles stand
 head on a sil - ver plate. Just a pup - pet on a lone - ly string.





up - on pil - lars of salt and pil - lars of sand. } I
 Oh, who would ev - er wan - na be king? }

hear Je - ru - sa - lem bells — a - ring - ing. Ro - man Cav - al - ry choirs — are sing - ing.



Be my mir - ror, my sword, — and shield. — My mis - sion - ar - ies in a for - eign field. —



For some rea - son I can't — ex - plain, — { % , % % I once you'd gone there was
I know Saint Pe - ter won't call —



nev - er, nev - er an hon - - est word, — and that was
— my name. Nev - er an hon - - est word, — but that was

A^bmaj⁷Fm⁷To Coda I ♪
To Coda II ♪D^b

when I ruled the world.____
when I ruled the world.____

E^b7A^b

1.

Fm



2.

Fm



D.S. al Coda I

3. It was the wick-ed and

♪ Coda I D^b

Fm

D^b

Fm

D^b

Fm

E^b7

Oh. _____ Oh. _____

A^b *Fm¹¹* *D^bmaj⁷*

Oh. _____

E^b7 *A^b* *Fm¹¹* *D.S.S. al Coda II*

Oh. _____ Oh. _____

⊕ Coda *D^bmaj⁷* *E^b7* *A^bmaj⁷* *Fm*

Ooh. _____

Repeat and fade

VIOLET HILL

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 77

C#m



1. Was a long and dark De - cem - ber, from the roof -
(2.) and dark De - cem - ber when the banks

C#m7



A



Asus2



F#m



- tops I re - mem - ber there was snow, white snow. Clear -
be - came ca - the - drals and the fox be - came God. Priests

C#m



C#m7



- ly I re - mem - ber, from the win - dows they were watch - ing while we
clutched on to bi - bles hol - lowed out to fit their ri - fles and the





froze down be - low. When the fu -
 cross was held a - loft. Bur-





- ture's ar - chi - tec - tured by a car - ni - val of id - i - ots on
 - y me in ar - mour, when I'm dead and hit the ground, my nerves are








show, you'd bet-ter lie low. If you love me, won't you
 poles that un - froze. And if you love me, won't you





1. let me know?
 let me know?

2. Was a long

Guitar

Chord diagrams: C#m, C#sus², A, Asus²

1. F#m 2. F#m A Asus⁴

I don't wan - na be a sol - dier who the cap-

B C#m B E/G#

- tain of some sink-ing ship would stow far be - low. So, if you

A G#m E C#m B⁶ C#m

love me, why'd you let me go?

I took my love down to Vio - let Hill, — there we

sat in snow. All that time she was si - lent still. So, if you

love me — won't you let — me know? —

— If you love me — won't you let — me know? —

Chords: C#m, G#m, A, B, C#m, F#m, E, C#m, B6, G#m, A, G#m, E, C#m, B6, A, G#m, A, G#m, E, C#m, B, C#5

STRAWBERRY SWING

WORDS & MUSIC BY
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 85

N.C.

Claps

N.C.

1. They were sit -

Dbadd9



A^b



- ting, they were sit - ting in the straw - ber - ry swing.____

Ev - 'ry mo - ment was so pre - cious.

2. They were sit -

-ting they were talk - ing in the straw - ber - ry swing.
 (3.) - ber we were walk - ing up to straw - ber - ry swing.

Ev - 'ry - bod - y was for fight - ing.
 I can't wait till the morn - ing.

A^b 4fr

E^b 6fr

D^badd9 9fr

A^b 4fr

E^b 6fr

D^b 4fr




Would-n't wan-na waste a thing. Cold, cold
 Would-n't wan-na change a thing. Peo - ple





wa - ter, bring me round. Now my feet won't touch the ground.
 mov - ing all the time. in - side a per - fect - ly straight line.




Cold, cold wa - ter, what you say?
 Don't you wan - na curve a - way? } When it's




such, it's such a per - fect day. It's

such a per - fect day. — 2. I re - mem -

2. D^b6 B^bmadd9

such a per - fect day. —

$Fm7$ B^bmadd9

D^bmaj7

Ah. — Now the sky —

A^b **A^bmaj⁷** **A^b7**

could be blue, — I don't mind. — With - out —
 could be blue, — could be grey. — With - out —

D^b **A^b** **A^bmaj⁷**

— you it's a waste of time. —
 — you I'm just miles a - way. —
 Oh, the sky — could be blue, — I don't mind. —

A^b7 **D^b** **A^b**

With - out — you it's a waste of time. —
 I° only Oh, the sky —

A^bmaj⁷ **A^b7** **D^b/A^b**

Repeat ad lib. and fade

DEATH AND ALL HIS FRIENDS

WORDS & MUSIC BY

GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 134

E^b5



E^b6



A^badd[#]11/E^b



A^b/E^b



1. All _____ win - ter we got car - ried _____ a - way o -

2. Instrumental till *

E^b



D^b



Csus⁴



Cm



- ver on the roof - tops, let's get mar - ried. _____ All

E^b5



E^b6



A^badd[#]11/E^b



A^b/E^b



_____ sum - mer, we just hur - ried; _____ so come o -

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- ver, just be pa - tient and don't wor - - ry. — * So come o -






- ver, just be pa - tient and don't wor - - ry. —

2.




— And don't wor - - ry..



1° —
2° — Drive!..

First system of musical notation. The top staff contains a melodic line with a long note and a rest. The bottom staff contains a piano accompaniment with a steady eighth-note pattern. The key signature is B-flat major (two flats).

Drive!..

2.

E^b/G



Cm



B^b



Second system of musical notation. The top staff contains a melodic line with a long note and a rest. The bottom staff contains a piano accompaniment with a steady eighth-note pattern. The key signature is B-flat major (two flats).

E^b



Third system of musical notation. The top staff contains a melodic line with a long note and a rest. The bottom staff contains a piano accompaniment with a steady eighth-note pattern. The key signature is B-flat major (two flats).

Drive!..

E^b/G



Fourth system of musical notation. The top staff contains a melodic line with a long note and a rest. The bottom staff contains a piano accompaniment with a steady eighth-note pattern. The key signature is B-flat major (two flats).

No, I don't

want to bat-tle from be-gin-ning to end, I don't want a cy-cle of re-cy-cled re-venge, I don't

want to fol-low death and all of his friends... No, I don't

THE ESCAPIST

WORDS & MUSIC BY

GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND, WILL CHAMPION & JON HOPKINS

$\text{♩} = 64$

N.C.

Fade in

E

F#m7

A

B

E

C#m7

F#m7

A

B

Bsus4

C#m7

F#m7

A

1. B

2. B

E

C#m7

F#m7

A

B

Bsus4

C#m7

And, in the end, we lie_

The musical score is written for guitar and piano. It begins with a tempo marking of quarter note = 64 and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The first system features a 'Fade in' instruction and a 'N.C.' (No Chord) marking. The guitar part includes chord diagrams for E, F#m7, and A. The piano part has a treble and bass staff. The second system continues the melody with chords B, E, C#m7, F#m7, A, and B. The third system includes a first and second ending, with chords Bsus4, C#m7, F#m7, A, B, and B. The fourth system concludes with chords E, C#m7, F#m7, A, B, Bsus4, and C#m7. The lyrics 'And, in the end, we lie_' are placed under the final musical phrases.

a - wake and we dream of mak - ing our es - cape. And,

B Bsus⁴ C[#]m⁷ F[#]m⁷ A B

in the end, we lie a - wake and we dream of mak - ing

E C[#]m⁷ F[#]m⁷ A B Bsus⁴ C[#]m⁷

our es - cape. Viola

F[#]m⁷ A B E C[#]m⁷ F[#]m⁷ A

B B^{sus}4 C[#]m7 F[#]m7 A B

The first system of music features a treble and bass staff. The treble staff has a single note in the first measure, followed by rests. The bass staff has a series of notes: G#2, A2, B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B72, C#74, D74, E74, F#74, G#74, A74, B73, C#75, D75, E75, F#75, G#75, A75, B72, C#76, D76, E76, F#76, G#76, A76, B71, C#77, D77, E77, F#77, G#77, A77, B70, C#78, D78, E78, F#78, G#78, A78, B69, C#79, D79, E79, F#79, G#79, A79, B68, C#80, D80, E80, F#80, G#80, A80, B67, C#81, D81, E81, F#81, G#81, A81, B66, C#82, D82, E82, F#82, G#82, A82, B65, C#83, D83, E83, F#83, G#83, A83, B64, C#84, D84, E84, F#84, G#84, A84, B63, C#85, D85, E85, F#85, G#85, A85, B62, C#86, D86, E86, F#86, G#86, A86, B61, C#87, D87, E87, F#87, G#87, A87, B60, C#88, D88, E88, F#88, G#88, A88, B59, C#89, D89, E89, F#89, G#89, A89, B58, C#90, D90, E90, F#90, G#90, A90, B57, C#91, D91, E91, F#91, G#91, A91, B56, C#92, D92, E92, F#92, G#92, A92, B55, C#93, D93, E93, F#93, G#93, A93, B54, C#94, D94, E94, F#94, G#94, A94, B53, C#95, D95, E95, F#95, G#95, A95, B52, C#96, D96, E96, F#96, G#96, A96, B51, C#97, D97, E97, F#97, G#97, A97, B50, C#98, D98, E98, F#98, G#98, A98, B49, C#99, D99, E99, F#99, G#99, A99, B48, C#100, D100, E100, F#100, G#100, A100, B47, C#101, D101, E101, F#101, G#101, A101, B46, C#102, D102, E102, F#102, G#102, A102, B45, C#103, D103, E103, F#103, G#103, A103, B44, C#104, D104, E104, F#104, G#104, A104, B43, C#105, D105, E105, F#105, G#105, A105, B42, C#106, D106, E106, F#106, G#106, A106, B41, 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A129, B18, C#130, D130, E130, F#130, G#130, A130, B17, C#131, D131, E131, F#131, G#131, A131, B16, C#132, D132, E132, F#132, G#132, A132, B15, C#133, D133, E133, F#133, G#133, A133, B14, C#134, D134, E134, F#134, G#134, A134, B13, C#135, D135, E135, F#135, G#135, A135, B12, C#136, D136, E136, F#136, G#136, A136, B11, C#137, D137, E137, F#137, G#137, A137, B10, C#138, D138, E138, F#138, G#138, A138, B9, C#139, D139, E139, F#139, G#139, A139, B8, C#140, D140, E140, F#140, G#140, A140, B7, C#141, D141, E141, F#141, G#141, A141, B6, C#142, D142, E142, F#142, G#142, A142, B5, C#143, D143, E143, F#143, G#143, A143, B4, C#144, D144, E144, F#144, G#144, A144, B3, C#145, D145, E145, F#145, G#145, A145, B2, C#146, D146, E146, F#146, G#146, A146, B1, C#147, D147, E147, F#147, G#147, A147, B0, C#148, D148, E148, F#148, G#148, A148, B-1, C#149, D149, E149, F#149, G#149, A149, B-2, C#150, D150, E150, F#150, G#150, A150, B-3, C#151, D151, E151, F#151, G#151, A151, B-4, C#152, D152, E152, F#152, G#152, A152, B-5, C#153, D153, E153, F#153, G#153, A153, B-6, C#154, D154, E154, F#154, G#154, A154, B-7, C#155, D155, E155, F#155, G#155, A155, B-8, C#156, D156, E156, F#156, G#156, A156, B-9, C#157, D157, E157, F#157, G#157, A157, B-10, C#158, D158, E158, F#158, G#158, A158, B-11, C#159, D159, E159, F#159, G#159, A159, B-12, C#160, D160, E160, F#160, G#160, A160, B-13, C#161, D161, E161, F#161, G#161, A161, B-14, C#162, D162, E162, F#162, G#162, A162, B-15, C#163, D163, E163, F#163, G#163, A163, B-16, C#164, D164, E164, F#164, G#164, A164, B-17, C#165, D165, E165, F#165, G#165, A165, B-18, C#166, D166, E166, F#166, G#166, A166, B-19, C#167, D167, E167, F#167, G#167, A167, B-20, C#168, D168, E168, F#168, G#168, A168, B-21, C#169, D169, E169, F#169, G#169, A169, B-22, C#170, D170, E170, F#170, G#170, A170, B-23, C#171, D171, E171, F#171, G#171, A171, B-24, C#172, D172, E172, F#172, G#172, A172, B-25, C#173, D173, E173, F#173, G#173, A173, B-26, C#174, D174, E174, F#174, G#174, A174, B-27, C#175, D175, E175, F#175, G#175, A175, B-28, C#176, D176, E176, F#176, G#176, A176, B-29, C#177, D177, E177, F#177, G#177, A177, B-30, C#178, D178, E178, F#178, G#178, A178, B-31, C#179, D179, E179, F#179, G#179, A179, B-32, C#180, D180, E180, F#180, G#180, A180, B-33, C#181, D181, E181, F#181, G#181, A181, B-34, C#182, D182, E182, F#182, G#182, A182, B-35, C#183, D183, E183, F#183, G#183, A183, B-36, C#184, D184, E184, F#184, G#184, A184, B-37, C#185, D185, E185, F#185, G#185, A185, B-38, C#186, D186, E186, F#186, G#186, A186, B-39, C#187, D187, E187, F#187, G#187, A187, B-40, C#188, D188, E188, F#188, G#188, A188, B-41, C#189, D189, E189, F#189, G#189, A189, B-42, C#190, D190, E190, F#190, G#190, A190, B-43, C#191, D191, E191, F#191, G#191, A191, B-44, C#192, D192, E192, F#192, G#192, A192, B-45, C#193, D193, E193, F#193, G#193, A193, B-46, C#194, D194, E194, F#194, G#194, A194, B-47, C#195, D195, E195, F#195, G#195, A195, B-48, C#196, D196, E196, F#196, G#196, A196, B-49, 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